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## ACCESSIONS TO THE LIBRARY.

During the past three months the library has received several valuable gifts, including: Amos W. Sangster's etchings of the "Niagara River from Lake to Lake," 2 vols., "Exposition Universelle-1900," 5 vols., and three other works presented by Mrs. James S. Watson; "Imperatorskij Farforoviž Zavod, 1744-1904" (The Imperial Porcelain Manufactory, St. Petersburg), presented by Mr. Charles R. Crane; "The Plan of Chicago," given by the Commercial Club of Chicago; 7 volumes of the "Künstler-Monographien," given by Mr. Fritz von Frantzius; and Cox's "L'Art de Décorer les Tissus d'après le Musée de la Chambre de Commerce de Lyon," purchased from the gift of Mr. Martin A. Ryerson. More detailed notice of this book may be found elsewhere in the Bulletin.

Other noteworthy acquisitions are:

Alexandre, Arsène. Jean François Raffaelli, peintre, graveur et sculpteur. 1909.

Blomfield, Reginald. History of renaissance architecture in England, 1500-1800. 2 vols. 1897

Caw, James L. Scottish painting, past and present, 1620-1908. 1908.

Percier & Fontaine. Choix des plus célèbres maisons de plaisance de Rome. Ed. 2. 1824.

Reinach, Salomon. Répertoire de peintures du moyen âge et de la renaissance (1280-1580). 2 vols. 1905-1907.

Rieth, Otto. Skizzen. Ed. 2. 4 vols. 1901.

Rinder, Frank. Etchings of D. Y. Cameron and a catalogue of his etched work. 1908.

Uhde, Constantin. Architectural forms of the classic ages. Ed. 2, rev. by Spiers. 1909.

Weale, W. H. J. Hubert and John Van Eyck. 1908.

## THE RYERSON LIBRARY.

## III. Its Recent Development and Its Future.

(Continued from the July Bulletin, 1909.)

At present the collection of Pamphlets, which grows very rapidly and contains a great deal of valuable material, is practically the only part of the library proper that is installed in the stack room, the other space being devoted to the collections of small photographs and of lantern slides, both of which have assumed considerable importance during the last two years. They are under the general supervision of the library, but really form separate departments with an assistant in charge of them. Each collection numbers something over 5,000, and both are constantly in use by lecturers, students and visitors. The collection of small photographs, mounted uniformly and placed on edge in large drawers, like cards in a catalogue case, consists mainly of reproductions of architecture and sculpture, and thus forms a most useful supplement to the great Pearson's collection of photographs of paintings—the Braun autotypes.

This collection is perhaps the most notable part of the library, and more than fills the place for reference purposes of the large and expensive books of reproductions and the collections of engravings, etc., that are lacking from our shelves.

Connecting with the room for slides and photographs is what is known as the Library Class Room, where art classes and groups of students or visitors are allowed to take the books and photographs for purposes of consultation and discussion.

The library is in the main a reference collection, a large proportion of the books being of such value that it would be inadvisable to circulate them. There are a few, however, of the smaller and less important books—his-